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ABSTRACT

The first section of this paper notes that, out of the frustration they feel in lacking a coherent, definitive system for sequencing language instruction, English teachers sometimes turn to the system of grammar teaching used in the past. It then suggests that the English teaching profession is moving through a Romantic age toward a new Classical era and sketches three stages in current writing theory and practice: the controversy about the effect of grammar instruction on writing (Romantic doubt), the freeing and development of students' ability (Romantic optimism), and combination of an emphasis on individuality with an emphasis on system (Classic emphasis). It then discusses research into writing as a process, writing for audiences, the history of writing instruction, and the relationship of writing to consciousness. The second section of the paper describes 25 teaching techniques that permit an open-choice, experience-based format for writing while allowing for some "grammar interventions" during prewriting, editing, and proofreading. Four appendixes provide sample materials; student worksheets; an outline of competency levels in grammar and usage, sentence structure, and paragraph development; and a class-composed poem generated in the process of teaching grammar. (GW)

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LANGUAGE POWER: GETTING, SPENDING, BUT NOT LAYING WASTE

Nancy Lyman Huse

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LANGUAGE POWER: GETTING, SPENDING, BUT NOT LAYING WASTE

Nancy Lyman Huse

"Getting, Spending, but not Laying Waste" has, in my mind, a good deal of metaphoric power as the title for a workshop on the relationship of grammar to writing. It is, first of all, an allusion to one of my favorite poems, Wordsworth's sonnet which begins:

> The world is too much with us; late and soon,
> Getting and spending, we lay waste our powers:
> Little we see in Nature that is ours;

The lines seem to me to suggest the weariness English teachers may feel when we face stacks of papers to be graded, wondering whether our best efforts are not actually wasted because "bleeding all over the page" kills rather than cures student writing.

Beyond their power as literary allusion, the lines work as a convention to express a new meaning, one which Wordsworth did not have in mind when he lamented that we are separated from Nature, that

> We have given our hearts away, a sordid boon!
> The Sea that bares her bosom to the moon;
> The winds that will be howling at all hours
> And are upgathered now like sleeping flowers;
> For this, for everything, we are out of tune;

The lines are the lament of someone who is living and working in a way that is quite different from what was expected in youth, and I can hear the voice of the universal English teacher in these lines--the person who longed to hear and see the beauties of literature, but in mid-life realizes that the formal order and structure of masterpieces do not

constitute the true concern of the profession. Instead, the English teacher is charged with the task of developing in students the power that reads and the power that writes the literary canon--a very different task than worshipping art, and one for which few of us bargain at the start of our careers.

The poet, faced with the knowledge that his senses no longer responded to Nature because his age was left without a living mythology, cried out in complex grief that he wished to live in another age so that he could believe again in the power and beauty of the natural world. That cry seems not unlike the frustration we feel because we lack a coherent, definitive system for sequencing language instruction. The futile wish to live by the system of another age--to sit our students down and teach them grammar once and for all so that they will write well--works through the drama I hear in the poem:

> It moves us not.--Great God! I'd rather be
> A Pagan suckled in a creed outworn;
> So might I, standing on this pleasant lea,
> Have glimpses that would make me less forlorn;
> Have sight of Proteus rising from the sea;
> Or hear old Triton blow his wreathèd horn.

Wordsworth could not reconcile the opposites of present and past, but by calling upon the system of a past age, he succeeded in making a great Romantic poem.

It is tempting to finish the analogy here, suggesting that the English teacher can accomplish good work by a

similar device, by calling upon the old system to give coherence to the work of teaching people to read and to write. But if we do this, we will have to depart from the meaning of the poem, for the poet is only imagining, only wishing something which he knows very well can never be (and which, actually he does not really want at all). Though I have been audacious enough to apply the poem to our situation, I will not twist the analogy around so that it says simple and comforting things like "Teach traditional grammar, and all manner of things will be well," or "Just get back to basics," or "I have finally figured out how to teach English." I am also, I hope, a perceptive enough reader of Wordsworth to know that I cannot pretend his poem means "It's useless. Writing can't be taught," or "Grammar is a waste of time." The Romantic poet longs for the Classical age--and rightly, since Romanticism depends on Classicism in the way that adolescents depend on parents. If poets live long enough, they sometimes see an age of Romantic agony take on the characteristics of Classical order. Walt Whitman becomes someone to imitate, not to laugh at.

I am not advocating that we teach for a hundred years apiece. But I am suggesting that we are like poets: we must know what has gone on in the past, we must know where we are taking the tradition of teaching English. Trying to teach apart from the rest of the profession is futile; we can draw on our knowledge of literature to tell us that much. Donne's sermon "No man is an island;" Eliot's essay "Tradition and the Individual Talent;" London's short story "To Build a Fire"--do we need convincing?

I would like to suggest that as a profession we seem to be moving, very slowly, through a Romantic age toward a new Classical era. We are not there yet, however, and we must not pretend or even seriously wish to be. We do not yet have the new mythology which will enable us to operate securely in the world of language teaching, but we are starting to see how new knowledge is beginning to blend with what remains of our old certainty. I refer to the way writing theory is beginning to work with classical rhetoric, with conventional language forms, and with the relationship of thought to language, of thinking to writing. I am going to sketch what I see as three stages in current research, and then give some examples of the ways writing and grammar seem to be coming together at last. I hope I can show that our new understanding of the composing process (incomplete as it is) may allow us to define stages where grammar, a system of language conventions, can help the writer in a conscious search for meaning. I have heard of many and tried some "grammar interventions" during pre-writing, critiquing, and editing, and will offer a number of suggestions for the use of grammar in the composition class.

The first stage (these are not really chronological divisions) is what I might call the grammar struggle. As recently as January, 1978, the English Journal printed one of its many summaries of research on the teaching of writing. In "Using Research in Preparing to Teach Writing,"

Elizabeth Haynes reviews the summaries of research dating from 1906, all of which conclude that grammar drills and diagramming do not improve student writing.[1] Though transformational sentence-combining had seemed, in early studies, to improve syntactic fluency, more recent work has qualified this optimism. We have no long-range studies that indicate permanent improvement in writing as an outgrowth of sentence-combining.[2]

Most English teachers are familiar with the grammar controversy. Perhaps half believe the research, and half do not.? I am one of those who believe the research in its insistence that grammar instruction has no direct effect upon writing performance. I believe this less on the merits of individual studies than because of what we have been learning from cognitive pdychology and sociolinguistics in the past few years. Humanists, disdaining the invasion of our sanctuary by social science methods in the form of tables, control groups, and rarified circumstances, may have to concede that language study is revealing how right we have been to assign mystery and awe to the human condition. Language learning, like all that is human, is both tied to social context and stages of growth, and yet as individual for each person as a fingerprint.

Stage two, as I define it, is really the other side of the coin from stage one. It represents the profession's response, if you will, to stage one, and also the first wave of psycholinguistics to reach the classroom. It is familiar

to us as the work of Daniel Fader (Hooked on Books), James Moffett (A Student-Centered Language Arts Curriculum), Eliot Wigginton (Foxfire), and Ken Macrorie(Uptaught). Most of us have assimilated this stage quite thoroughly. We want to encourage, we want to free, we want to develop natural human ability, we want to have stimulating, inquiry-oriented classes. It is quite possible that these people (especially Moffett, with his logically organized psychological curriculum) have helped us to have them. The prevalence of journals and of group work are indications of how much we have wanted to develop students as writers and thinkers. If stage one might be called Romantic doubt, then perhaps stage two is Romantic optimism. Coupled, these stages are moving us forward into a new Classic emphasis on patterns and conventions in the teaching of writing: an approach to the writer's craft which combines emphasis on individuality with emphasis on system.

We may not be ready to put stage three into every day practice yet, but there are signs of its approach. No less a theorist than Jerome Bruner, for example, sees the journal and other informal methods of notation as powerful aids in the learning of the linguistic systems we know of as academic disciplines--history, philosophy, and the like.[3] Bruner is one of many theorists today who have observed that writing allows us to make powerful abstractions; it not only records what we know, but helps us to know. In the work of James Britton (Language and Learning and The

Development of Writing Abilities, 11-18) we have close observation of the way that children move from expressive to transactional writing, acquiring as they develop a whole network of conventionalized language to express concepts they have come to share with other human beings. Janet Emig (The Composing Process of Twelfth Graders) has, like Britton, helped us to understand writing as process rather than product, something that occurs in stages rather than all at once and once and for all, much like thought itself.

Britton and Emig are process theorists; both are trained as English teachers--Britton as a secondary teacher in London--but both are surprisingly close in spirit to another group of writing theorists, whom I call "product" theorists. As rhetoricians, they are primarily concerned with the shape writing takes for varied audiences. This concern with audience links the process theorists, who stress the effect that different kinds of audiences have upon student writing, with the new rhetoricians (Kenneth Pike, Richard Young, James Kinneavy), who categorize writing differently than by the ancient labels of narration, exposition, description, and argumentation, in order to clarify our understanding of and practice of writing. Many of the new systems of rhetoric emphasize the steps of the writing process, with editing for style as the final, highest work of the mind.

Writing, and the other communications skills, have not always been relegated to early school years as "basics" to be learned fully during childhood. In the systems of Cicero and Quintillian, attention to delivery marked the fullness of intellect. Walter Ong, S. J., a scholar whose primary interest has been the study of oral discourse, traces the history of writing in his book Ramus: Method and the Decay of Dialogue, From the Art of Discourse to the Art of Reason (New York: Farrar, Strauss and Giroux, 1974). As the result of complex changes in European culture, including the availability of visual-oriented print and the dominance of scientific philosophy over humanism, Western written discourse has suppressed attention to style in favor of attention to content. The influence of Calvinism has also served to promote a so-called "plain" style avoiding personal voice and bonding with audience in formal writing. Because of Ong's work, and commentaries on American prose style and composition teaching such as that of Richard A. Lanham, Style: An Anti-textbook (New Haven: Yale University Press, 1973), we are beginning to understand the cultural conditions which affect our teaching. The dreary notion that content can be separated from form is relatively new in the history of writing. Aware of the history of composition teaching, we can be better advocates for an education which supports our students throughout their development as writers and which stresses conscious control of words to achieve specific purposes: style.

The relationship of writing to consciousness has been stressed by a major theorist in cognitive psychology, the Russian scholar Lev Vygotsky. In Thought and Language (available in translation since 1961 from Massachusetts Institute of Technology Press), Vygotsky differed from Piaget about mental development, stating that system and spontaneity are mutually dependent parts of a single process of cognitive growth (85). According to Vygotsky, instruction can precede, or initiate development. This idea, joined to his vehement assertion that his studies showed grammar to be "of paramount importance for the mental development of the child," makes Vygotsky of particular importance in our search for ways to foster writing and thinking abilities. Although the evidence shows that grammar taught in isolation from composition does not have a direct relationship to writing, the work of Vygotsky, Bruner, and the process and product theorists seems to provide a cognitive base for what history and intuition have insisted upon in the teaching of English. Skilled writers have conscious control of language. Conscious control is evidenced by style. To write with style, we need a repertoire of sentences. Ergo: like dancing teachers, we can sometimes demonstrate the steps, one by one, and have students practice them--provided we do not substitute such lessons for the real work of dancing/writing.

In the past year, Mina Shaugnessy's Errors and Expectations (New York: Oxford University Press, 1977) has argued forcefully toward some of the same practices I am suggesting. She is one more name among "stage three"

heralds, advocating intervention by teachers of basic writers--students whose educations have not given them the gift of literacy. Shaugnessy's emphasis on error and reliance on grammar instruction do not overlook the role that motivation plays in learning to write; and she teaches grammar inductively, at the outset, so that students discover for themselves the powers they have. I think that her book is a courageous and useful one. Perhaps her careful analysis of student writing will be the keynote of the Classical period --an approach which differs significantly from reliance on polished models typical of the ancients. With "stage two" as backdrop for our concern with audience and form, we will keep writing where it belongs: in the consciousness of the writer, in the individual hands and eyes and minds of students; but with "stage three" in the works, we will direct our players in the conventions which bring down the house.

Grammar in the Writing Process: Some Suggestions, Old and New

Our first goal would be to have a Moffett-Fader-Foxfire climate for writing. In such a climate, the experiences of the class--as individuals and as a group, and including actual events as well as vicarious ones encountered in reading--would be the catalyst for student writing. When students are examining ideas and experience from a number of perspectives and with genuine involvement ("interaction" is Moffett's term for this kind of learning), any mode of writing and any possible English sentence might be chosen as a natural form of expression. In Foxfire, for example, students write narratives, explanations of processes, comparisons, dialogue, and a complex argument for preserving the past.

Such classrooms are not impossible to emulate, if we structure group work sufficiently. Fader has argued convincingly that students can and must help each other to learn, and we know ourselves that the things we teach are the things we learn best. Group work and student involvement, the emphasis of the fruitful "stage two" phase of English education research, are the underpinnings of both process-oriented and rhetorical approaches to the teaching of writing. Assuming that a teacher might use both an open-choice, experienced-based format for writing (with students deciding what to write about, how, and why) and some exercises in which these things are specified as carefully as they are in most other academic and

professional writing) we might imagine the writing process drawing upon grammar and usage during the pre-writing, editing, and proofreading steps in order to match linguistic conventions with the cognitive structures being attempted. A profile of such teaching follows. Because writing is a process before it becomes a product, we cannot assume that it will be the same for all students and teachers, nor the same each time it is attempted. All of the steps outlined here may not be done in school each time students write; likewise, all of the steps listed here do not make up a complete list of what could be tried. Writing is probably recursive, like language, so we cannot really finish teaching or learning it.

A. Students prepare to write after identifying a subject they want to explain or find out about. They use pre-writing strategies to generate words, phrases, or clauses about the subject. (Such strategies include: meditation, association, freewriting, making lists of ideas, looking at the topic as particle, wave, or field, or group discussions.) Once they have done this, they might be directed to generate lists of concrete, sensory nouns; action verbs; and co-ordinate elements which will help them clarify things for their readers.

B. Students plan preliminary organization of their writing. This varies, of course, with individuals and with different tasks. At this stage, a list of transitions might be provided as a way of triggering thought about relationships and patterns inherent in the material and in what they want to do with it. A narrative may need transitions that express the passage of time; argument depends on others. A paragraph contrasting one object with another may be dependent on negative transitional devices such as "on the contrary" or "alternatively," or on negative affixes like "il-" or "-less."[4] See Appendix I.

C. Students write their papers. At some time during the class, they describe their composing processes and whether they are ever conscious of syntax or style as they write.

D. Students (ideally) "let their papers sit." Then they do any number of things to assess them: read them silently or aloud to self or others; give them to a peer and get response; show them to the teacher, who might simply raise a question for further thought or encourage the development of good features.

E. Students now edit their papers for organization, development, and style. Here, I believe, some attention to grammar might be very beneficial. Always dependent on the student's own sense of what is appropriate, some sentences might be revised to improve the paper. Co-ordination, sub-ordination, and modification could be systematically presented through model sentences drawn from class readings and student writing. This differs from the way grammar has usually entered the composition class--through the back door of fragments and other errors.

F. Students prepare final copies of their work, proofreading for typos or errors they know they have made frequently in the past. Dictionaries and handbooks are available.

G. Papers are evaluated (usually by the teacher). Some assignments or projects receive analytical evaluation, with all aspects commented upon and errors pointed out for correction. Comments stress strengths of the paper, but give suggestions for improvement.

When applicable, teacher returns paper with a worksheet attached. Worksheets lead students toward understanding of grammatical concepts they find difficult, and require practice (e.g. fragment revision, subject/verb agreement).[5] See Appendix II.

Some papers receive holistic scoring. Students can compare their work with model papers and competency sheets. See Appendix III.

H. Selected papers are duplicated for the class. Techniques for evaluating written work are practiced. Here, again, grammatical analysis may be of help. In order to understand why a paragraph is well developed, for example, the class could underline subjects to see how the writer used terms to reinforce and expand meaning in each sentence of a paragraph.[6] If sentences are choppy, the class could practce combining them in various ways. If verb tense is inconsistent, ways of expressing time in English verb forms could be elicited for review, and the writer's options made plain. Sentences can

be edited for conciseness, using such tidy structures as the absolute and verbals.

I. Students share writing with outside audiences. Ideally, these were part of the planning, but sometimes the writing also develops into messages for others: parents, younger or older students, a class in another state, the letters column of the local newspaper, a former teacher, a student organization, an author, the members of the school board....

J. The teacher shares some of his/her own writing with the class. Problems of writing for a specific audience, or of organizing large amounts of material, or of writing on assigned topics, or of dealing with criticism are discussed.

K. Stylistic modeling is practiced in journals. Students (and teacher) copy passages, sentences, apt metaphors, and record sources. From time to time, they try to write in the style of admired writers. Share and discuss results, noting the necessity to imitate grammatical structures in order to do the job.

Journals are also used for pre-writing (concrete observations and random questioning).

L. Given a group of sentences, students in groups generalize toward a rule they have not understood before (e.g. use of the semi-colon). Then they write paragraphs using the feature at least once.[7]

M. Writing poetry or stories using specific structures has helped some students understand concepts. Marty Gliserman, who teaches at Rutgers in Livingston College, has generated interesting pieces of writing while "teaching grammar" in this way.[8] See Appendix IV.

N. Short, in-class writings practice specific skills. Before students are assigned a descriptive paragraph, for example, they describe an object in the room; before they write argumentative papers they write out the reasons a friend or sibling should or should not attend the same college they do, or join a certain group, etc.

O. Students work in small groups on a cooperative piece of writing (yielding just a few papers to grade after it has been edited, copied, and proofread.) This is especially effective for controversial topics which will generate discussion and require evaluation of source material.

P. Students examine their folders of work, selecting the best papers for a portfolio or anthology.

Q. A previous paper is selected as the basis of another (preferably because the student sees that it does not say what it could say). A narrative is condensed as part of a research paper; a process analysis is made part of an argumentative essay.

R. A passage from a favorite book is read aloud. Stylistic devices, including sentence structure, are discussed. (I once saw a delighted seventh grade race to write down all of the adjectives they heard in one sentence of Charlie and the Chocolate Factory.)

S. Students critique one another's papers using a guide sheet drawing attention to stylistic features. I have had my students copy one or more examples of parallelism or coordination (or other structures we have practiced) onto the critique sheet as a way of recognizing a writer's accomplishment and practicing their own skills. They have also noted apt metaphors and sentence rhythms, with increased attempts to use stylistic features in the next papers they have done.

T. Teacher requires students to write, on demand, a fragment, a run-on, a comma splice, an uncoordinated sentence. Class discusses why.

U. Writing from other courses is brought in to be proofread and critiqued.

V. Children's books are examined for syntactic maturity, using the Hunt and Christensen criteria. Students write some informational prose for children, keeping their sentence and clause lengths appropriate for given ages.

W. Textbooks are examined for style, for attention to audience, and for other features stressed in the writing class. Students note linguistic structures signalling transition, summary, evaluation, and interpretation.

X. Instructor from other subject area specifies what is important for writing in that class. Compare. Discuss.

Y. English teachers share insights about the writing process with colleagues in other fields. Other teachers build pre-writing and editing or critiquing into their work.

Z. ?

APPENDIX I

From Writing as a Thinking Process, by Mary S. Lawrence. (Ann Arbor: University of Michigan, 1977), p. 82.

Structure Vocabulary

Comparison:	similar to	at the same rate as
	similarly	as
	like, alike	just as
	likewise	in like manner
	correspond to	in the same way
	correspondingly	to have _____ in common
	resemble	to be parallel in _____
	resemblance	
	almost the same as	
Contrast:	differ from	unlike
	however	in contrast (to)
	otherwise	in opposition (to)
	still	on the contrary
	nevertheless	on the opposite side
	even so	on the other hand
	dissimilarly	a larger percentage than
	different from	a smaller percentage than
	less than	at a different rate from
	more than	although
	faster than, etc.	while

Note: Lawrence presents an approach to teaching English as a second language. Yet some native speakers cannot handle expository writing because they lack the vocabulary and the concepts which go with "linguistic cues" to ideas. Any list of cues we could provide for various structures would always have to be tentative and partial, and should probably be generated in discussion before "given." According to Vygotsky (Language and Thought) instruction can precede development. Shaugnessy (Errors and Expectations) holds that students must be initiated into conventional language in order to do their academic papers and learn their disciplines.

Appendix II

Worksheets designed by Marty Gliserman for his students at Livingston College (Rutgers University's urban campus).

Worksheets

1. A sentence fragment is a group of words which will not stand alone because the full meaning is not clear. For example, the following groups of words are fragments:

1. When he goes to the store.
2. Because he goes to the store.
3. After he goes to the store.
4. Going to the store.

Some important information is missing from each of these sentences. In the first three examples we want to know what happens "when," "because," and "after" he goes to the store. If we took away the conjunctions (when, because, after), we would have a complete sentence--the statement "he goes to the store." As soon as we use a conjunction, we need to conjoin (that is, add) another group of words. In the case of the above examples we might add the following:

5. When he goes to the store, he buys milk and eggs.
6. Because he goes to the store, he can take a walk every day.
7. After he goes to the store, he visits his friends.

If you use a conjunction (when, after, since, because, if, etc.) to begin a sentence, check to see if you have added another sentence to it. You might think of the problem in this way: you would not write a sentence like the following:

8. He goes to the store and.

You would not write a sentence like that because you know that if you write "and", something has to follow. Conjunctions which come in front of sentences work in the same way; that is, conjunctions signal a relationship.

Example number 4 is a different type of fragment; there is a piece of information missing from it: we don't know who is going to the store. We can make this kind of fragment into a complete sentence in two ways:

9. He was going to the store.
10. Going to the store, he met his friend.

Sometimes in writing papers a fragment is placed right after or right before a group of words which would make the fragment into a complete sentence.

For example: "He really messed up the scrambled eggs. Because he didn't know what to do." RE-Write: "He really messed up the scrambled eggs because he didn't know what to do." (Or, "Because he didn't know what to do, he really messed up the scrambled eggs.")

Instructions: Take the sentences in your paper that are marked as fragments and make them into complete sentences; check to see if the sentence before or after the fragment belongs to it. If it does, the problem is one of punctuation; use the example above as a model. Hand in the complete sentence to your instructor. Finally, make up five sentences that are like the one you had difficulty with.

2. Run-on. Sometimes two complete sentences are joined together, but they aren't joined together in a strong enough way. For example, "My sister and I went to a movie, we had to go into New York to see it." The comma isn't strong enough; we need a semi-colon, or some "joining" word. We could re-write the sentence in several different ways:

   My sister and I went to a movie; we had to go into New York to see it.
   My sister and I went to a movie which we had to go to New York to see.

   My sister and I went to a movie. We had to go into New York to see it.
   My sister and I went to a movie, but we had to go into N.Y. to see it.

Instructions: Take the run-on sentence(s) in your paper and punctuate it (them) adequately; try out at least two different punctuation solutions. In addition, write five sentences that are like the one(s) that you had difficulty with.

3. Past tense. Many people have difficulties with the past tense form of verbs when they write. The reason for this is that the signals used to tell somebody that we are talking about something that happened in the past are slightly different in speaking and in writing. In writing we usually signal the past tense more clearly and we make the signal on or in the verb.
   1) Usually, the past tense is marked with an "ed" at the end of the verb; the sound that "ed" makes is often dropped in conversation. So, most verbs change like this: "I graduate today", but "I graduated yesterday."
   2) However, there are many verbs in our language that do not have the "ed" suffix. These other verbs signal the past tense by making a change inside the verb: "I run today," but "I ran yesterday." 3) There are a few other verbs that do not change at all: "Today I hurt my arm," and "Yesterday I hurt my leg."

If you are unsure about how to form the past tense of a verb, you can check a dictionary. Look up the verb in the present form; if there is nothing after the present verb, it is formed by adding "ed"; if the verb has a past tense form that is different from a regular "ed" verb, it will be the first word in the list that follows immediately. For example, if we look up "hurt" we will see something like this: "Hurt v. (verb), hurt, hurting, n., adj." What this means is that "Hurt" is a verb; the past tense is "hurt", the present participle is "hurting" and "hurting" can be used as a noun or an adjective.

3a. This verb needs a past tense marker (ed):_____
3b. This verb changes in the past by an inside change:_____
3c. This verb does not change in the past:_____

Instructions: Write five sentences in which you use the past tense of each of the verbs which you had difficulties with. Look it up in the dictionary to check on how it is formed.

4. 3rd Singular. This refers to the third person singular of the present tense of a verb. Most verbs make only one change in the present tense:

	singular	plural	singular	plural
1st person	I study	we study	I work	we work
2nd person	you study	you study	you work	you work
3rd person	he,she,it studies	they study	he,she,it works	they work

Just like the "ed" of the past tense, the "s" of the third person singular present tense is often not spoken in conversation, but in writing it is used. In addition to the pronouns (he, she, it), many regular nouns and relative pronouns (who, which, that) are used in the third person singular position. For example: My brother runs every day. Saul runs every day. My brother, who runs every day, keeps himself up.
Instructions: Write five sentences in which you use the third person singular present tense of the verb(s) you had difficulty with.

5. Possessive; plural; to be--"S" problems. Because the "s" sound of many words is not pronounced, it is often deleted, but it needs to be used in writing. There are three places where "s" is used in writing (where it might not be used in speaking):

5a) Possessive "S." The "s" here may signal a relationship of possession, as in "my brother's book is purple."

5b) Plural "S." The "s" here may signal that a word is plural: books, teachers, hands.

5c) Is "s." The "s" may also signal the third person singular of the present tense of the verb "to be." That is, we can often contract a phrase like "he is" to "he's." In writing we would have either "He is going to the store," or "He's going to the store." In speaking, but not in writing, we may hear people say, "He going to the store."

Instructions: Write five sentences using the word(s) you had difficulty with.

6. Word confusions. There are many pairs of words that sound alike and people get them confused sometimes when they are writing.
Instructions: Look up the words that follow in a dictionary and write five sentences using each word.

Competency Outline

Bettendorf Community School District

Bettendorf, Iowa 1978

Grade Eleven

	GRAMMAR AND USAGE grade eleven	SENTENCE STRUCTURE	PARAGRAPH DEVELOPMENT
HELP	simple verbs--many linking verbs few action verbs vague pronoun reference occasional subject-verb disagreement inconsistent tense	repetition of a sentence pattern fragments and run-ons few compound and complex sentences few verbals repetitious sentence beginnings	little or no paragraphing no evidence of an essay form, e.g., main parts of topic, key ideas, etc. few sentence transitions
BELOW GRADE	some sophisticated verb usage is attempted repetition of common verbs frequent use of linking verbs subjects and verbs generally agree adequate use of pronouns	some repetition of same sentence pattern some attempt at verbals some fragments and run-ons some compound and complex sentences repetitious sentence beginnings	paragraphing attempted--not always successfully evidence of topic sentences some evidence of an essay form., e.g. introduction, body, and conclusion few key ideas are present; if they are present, they're not developed or are weak some sentence transition few paragraph transitions
GRADE LEVEL	frequent use of linking verbs some action verbs some verb variety proper use of verb forms, tense, and pronouns	some variety in sentence patterns variety in sentence types, e.g., simple, compound and complex few fragments and run-ons some variety in sentence beginnings some verbals	Successful paragraphing paragraph transitions are attempted--not always appropriate generally successful topic sentence development evidence of essay form key ideas are present and development is attempted adequate sentence transition
SUPERIOR	verb variety pronoun reference problems with more complex sentences correct expression	variety in sentence patterns variety in sentence types rare fragments and run-ons variety in sentence beginnings effective use of verbals	successful paragraphing paragraph transitions generally effective successful topic sentence development key ideas are not only present but are explained effective sentence transitions

	IDEAS, STYLE & VOCABULARY	HANDWRITING	SPELLING	MECHANICAL CONVENTIONS
NEED HELP	rambles topic is misinterpreted little development of individual style short sentences ideas are not qualified, e.g., things are always true, etc. limited vocabulary	sometimes illegible use of printing displays little concern for appearance	spelling is phonetic spelling of common words is generally accurate	misuse of commas, apostrophes periods, hyphens, and capital letters to the point of interfering with the reading of the paper
BELOW GRADE	rambles occasionally development is attempted but ideas are not qualified lacks specifics some evidence of development of individual style little variation in sentence structure attempt at more sophisticated vocabulary--frequently misused repetitious words & phrases	difficult to read some printing	sophisticated vocabulary is often misspelled little evidence of knowledge of spelling rules, e.g., lonly, peice, etc. spelling of common words is generally accurate	accurate use of periods--except for run-ons and fragments misuse of commas, apostrophes, hyphens, quotation marks and capital letters; however, there is little interference with the reading of the paper
GRADE LEVEL	imaginative analogies if appropriate are attempted successful development distinct beginning, middle and ending--ideas are introduced, explored and concluded qualifies ideas discernible style more sophisticated vocabulary use of figurative language	legible handwriting	rarely misspells common words	generally good use of mechanics
SUPERIOR	successful use of appropriate analogies creative and unique approach distinct beginning, middle and end interprets and analyzes for the reader definite understanding of topic vivid specific language	neat and clear cursive handwriting attractive overall appearance	accurate spelling	proper use of mechanical conventions

Appendix IV

Poem written by Marty Glisserman's Class at Livingston College of Rutgers University (an urban campus)

Prepositions

"Before the position was the preposition."

In the dark.
In utero
Into light.
Sub specie
Of death
By starvation,
In birth
By accident
On purpose
Of living
Of public school education
In the hands
Of doctors.

In adolescense
With rebellion
Against arguments
Ad nauseum
For the necessity
Of unconsciousness.
Between mother and father.
Against shame.
Against curfews.
Against family peace
Without honor.

In college
On the march
Against cruelty
To students
Under the influence
Of Kierkegaard
Of pot,
To the Lighthouse
Cum Laude.

Without money
In lines
For jobs
At pizzerias.
With disappointment,
With anchovies
With extra cheese.

To the left
To the right.
About Turns.
To the roadcrossing
In reverse
Through the swamp
Across the river
Home

Upstairs
To bed
Without supper.
At 5 A.M.
In underwear
To the bathroom
On the toilet
Under the shower
With toothpaste
With mouthwash
Without breakfast
To the pizzeria.
After 5 P.M.
By the turnpike
Through the tollbooths
By mistake
Under the river
Into the swamp
Home
Through the door
With a sledgehammer
Downstairs
To the dungeon
With left-
Over pizza
Sans cheese
For supper.

On a date
With Marilyn
For dinner and movies
Without reservations
Sine qua non
For you
At MacDonald's
From Here To Eternity
With Sinatra and Donna Reed
In bed.
Out of practice
Contra ception
In the drawer.

In dreams
Of the saints
Degraded
To purgatory.
In an elevator
Without buttons
To levels
Of awareness.

On Sip Avenue
In Jersey City
To the dogs
With bad company
With lust
With fire water
With sloths
With sheep
With One Wrong Move
With silence
With hope.

On vacation
Above clouds
To Another's monopoly
On paradise.

On social security
With fond memories
Of the pizzeria
Of oregano
Of Mozzarella
Of the red and white dough
In the oven
In the darkness.

Notes

1. Elizabeth F. Haynes, "Using Research in Preparing to Teach Writing," English Journal (January, 1978), 82-88.

2. Haynes.

3. Jerome S. Bruner, Toward a Theory of Instruction (Cambridge: Harvard University Press, 1975), p. 15.

4. Lee Odell, "Measuring Changes in Intellectual Processes as one Dimension of Growth in Writing," in Charles R. Cooper and Lee Odell, Evaluating Writing (NCTE, 1977), p. 115.

5. Martin Gliserman, "Teaching Grammar: An Act of Theft," College English , 39, No. 7 (March, 1978), pp. 791-799.
The article explains Marty's use of grammar to help students with their writing, but does not include the worksheets because of limited space.

6. Odell.

7. Gliserman.

8. Gliserman.